



Oxford Cambridge and RSA

Accredited

GCSE (9–1) Latin
J282/02 Prose Literature A
 Sample Question Paper

Version 1.1

Date – Morning/Afternoon

Time allowed: 1 hour



Do not use:

- a dictionary



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First name					
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Last name					
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Centre number	<input type="text"/>				
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Candidate number	<input type="text"/>				
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INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

Answer **all** the questions.

1 Read the passage and answer the questions.

ob haec mors indicta, multum adversante Narciso, qui Agrippinam magis magisque suspectans prompsisse inter proximos ferebatur certam sibi perniciem, seu Britannicus rerum seu Nero poteretur; verum ita de se meritum Caesarem, ut vitam usui eius impenderet.

Tacitus, *The poisoning of Claudius*, lines 11–15

(a) Who was Narcissus?

..... [1]

(b) *multum adversante Narciso*: how did Narcissus feel about Domitia Lepida being sentenced to death?

..... [1]

(c) *prompsisse ... poteretur*: what fears did Narcissus have about his own safety?

.....

[2]

(d) *verum ... impenderet*: what did Narcissus say to demonstrate his loyalty towards Claudius?

.....

[2]

2 Read the passage and answer the question.

at novercae insidiis domum omnem convelli, maiore flagitio quam si impudicitiam prioris coniugis reticuissest. quamquam ne impudicitiam quidem nunc abesse Pallante adultero, ne quis ambigat decus pudorem corpus, cuncta regno viliora habere.

Translation:

But he said that the whole house was being overthrown by the stepmother's plots, with greater disgrace than if he had kept silent about the shameless behaviour of his former wife. Although not even shamelessness was now far away, when Pallas was her lover, so that no one should doubt that she held her honour, her modesty, her body, her all, cheaper than a throne.

Tacitus, *The poisoning of Claudius*, lines 17–21

How does Tacitus, by his style of writing, show Narcissus' hostility towards Agrippina? Make **two** points, each referring to the **Latin**.

[4]

3 Read the passage and answer the questions.

exquisitum aliquid placebat, quod turbaret mentem et mortem differret. deligitur artifex talium vocabulo Locusta, nuper beneficij damnata et diu inter instrumenta regni habita. eius mulieris ingenio paratum virus, cuius minister e spadonibus fuit Halotus, inferre epulas et explorare gustu solitus.

Tacitus, *The poisoning of Claudius*, lines 31–35

(a) *exquisitum ... differret*: what does Tacitus say to convey Agrippina's ingenuity here?

.....

[2]

(b) *Locusta*: what had happened to Locusta recently?

.....

[1]

(c) *inferre epulas et explorare gustu solitus*: what **two** things did Halotus usually do?

.....

[2]

4 Read the passage and answer the question.

simul soluta alvus subvenisse videbatur. igitur exterrita Agrippina et, quando ultima timebantur, spreta praesentium invidia provisam iam sibi Xenophontis medici conscientiam adhibet. ille tamquam nisus evomentis adiuvaret, pinnam rapido veneno inlitam faucibus eius demisisse creditur, haud ignarus summa scelera incipi cum periculo, peragi cum praemio.

Tacitus, *The poisoning of Claudius*, lines 39–44

What makes this such a graphic and vivid description? Make **two** points, each referring to the Latin.

[4]

5* Read the passage and answer the question.

cum essent eae nuptiae plenae dignitatis, plenae concordiae, repente est exorta mulieris importunae nefaria libido, non solum dedecore, verum etiam scelere coniuncta. nam Sassia, mater huius Habitii – mater enim a me in omni causa, tametsi in hunc hostili odio et crudelitate est, mater, inquam, appellabitur, neque umquam illa ita de suo scelere et immanitate audiet ut naturae nomen amittat;

Cicero, *The passion behind a trumped-up charge of poison*, lines 7–13

How does Cicero convey his disapproval of Sulla in this passage?

In your answer you may wish to consider:

- what Cicero says about Sappho as a wife and mother
- Cicero's forceful use of language.

You should refer to the **Latin** and discuss Cicero's use of language.

[8]

6 Read the passage and answer the question.

diutius suspicionibus obscuris laedi famam suam noluit; lectum illum genialem quem biennio ante filiae suae nubenti straverat, in eadem domo sibi ornari et sterni expulsa atque exturbata filia iubet.

Cicero, *The passion behind a trumped-up charge of poison*, lines 34–37

Translate this passage into English.

.....

.....

.....

.....

.....

[5]

7 Read the passage and answer the questions.

o mulieris scelus incredibile et praeter hanc unam in omni vita inauditum! o libidinem effrenatam et indomitam! o audaciam singularem! nonne timuisse, si minus vim deorum hominumque famam, at illam ipsam noctem facesque illas nuptiales, non limen cubiculi, non cubile filiae, non parietes denique ipsos superiorum testes nuptiarum! perfregit ac prostravit omnia cupiditate ac furore; vicit pudorem libido, timorem audacia, rationem amentia.

Cicero, *The passion behind a trumped-up charge of poison*, lines 39–45

(a) *o mulieris ... singularem:*

(i) How do you think Cicero wants his audience to feel about Sassia's crime?

..... [1]

(ii) Give **one** reason to support your view.

..... [1]

(b) *at illam ... nuptiarum:* why does Cicero think Sassia should fear these things in particular?

.....

..... [2]

(c) What was the name of Sassia's son-in-law, whom she later married?

..... [1]

(d) *vicit ... amentia:* which **three** vices caused Sassia to act as she did?

.....

.....

..... [3]

10

8* How successfully do Tacitus and Cicero turn the reader against Agrippina and Sallust?

You should support your answer with a range of references to the texts you have read, and you may include passages printed on the question paper.

[10]

Summary of updates

Date	Version	Details
February 2022	1.1	Updated copyright acknowledgements.

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...day June 20XX – Morning/Afternoon

GCSE (9–1) Latin

J282/02 Prose Literature A

SAMPLE MARK SCHEME

Duration: 1 hour

MAXIMUM MARK 50



This document consists of 12 pages

MARK SCHEME

Question	Answer	Marks	Guidance						
1a	Accept either point. Imperial freedman (1). Freedman of Claudius (1).	AO2 1							
1b	He opposed it (1).	AO2 1							
1c	He felt that his doom was certain (1) whether Britannicus or Nero came to power (1).	AO2 2							
1d	He thought that Claudius deserved such duty from him (1) that he would devote his life to his welfare (1).	AO2 2	Accept a wide range of answers providing meaning is clear.						
2	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="316 806 1372 1076"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td></tr> <tr> <td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td></tr> <tr> <td>0</td><td>Point is not valid, or none are drawn</td></tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>novercae</i>: pejorative use of the word step mother has negative connotations of evilness • <i>convelli</i>: forceful verb conveying the idea of an imperial house being torn apart • <i>impudicitiam</i>: close repetition shows how bad matters are • <i>decus pudorem corpus</i>: tricolon stresses how great her lust for power is. 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin	0	Point is not valid, or none are drawn	AO3 4	
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin								
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin								
0	Point is not valid, or none are drawn								

Question	Answer	Marks	Guidance						
3a	Accept any two points. The poison was carefully chosen (1). A dual-purpose poison is required by Agrippina to derange his mind (1) and delay his death (1).	AO2 2							
3b	Locusta had recently been condemned for poisoning (1).	AO2 1							
3c	Halotus usually brought in the dishes (1) and tested them by tasting (1).	AO2 2							
4	<p>Accept any two points and award up to two marks each. Assess against point-by-point marking grid grid below.</p> <table border="1" data-bbox="316 679 1372 949"> <tr> <td>2</td><td>expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin</td></tr> <tr> <td>1</td><td>expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin</td></tr> <tr> <td>0</td><td>Point is not valid, or none are drawn</td></tr> </table> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>simul soluta alvus subvenisse</i>: sibilance and vivid details to convey the severity of the illness • <i>exterrita ... ultima timebantur</i>: the growing fears of Agrippina are effectively conveyed • <i>evomentis ... pinnam</i>: vivid details of the poisoning and ingenuity of Xenophon are clearly shown • <i>incipi ... praemio</i>: elegance of the parallel construction reveals Tacitus' comment on the worse side of human nature. 	2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin	1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin	0	Point is not valid, or none are drawn	AO3 4	
2	expresses a valid point based on a relevant aspect of content or aspect of literary style, with accurate, relevant and suitably explained reference to the Latin								
1	expresses a valid point, but is not fully supported by an appropriate selection of content or aspect of literary style or reference to the Latin								
0	Point is not valid, or none are drawn								

Guidance on applying the marking grids for the 8-mark extended response

This question focuses on candidates' ability to select relevant examples of content and literary style and to structure an answer around these examples to express relevant points. Therefore candidates will be assessed on the quality of the points made and the range and quality of the examples they have selected from the passage.

Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners must carefully consider which level is the best fit for the performance overall.

8-mark grid for the extended response question		AO3 = 8 marks = Analyse, evaluate and respond to literature
Level	Marks	Description
4	7–8	<ul style="list-style-type: none"> • very good engagement with the question • expresses a range of relevant points, with good development, drawn on a range of well selected aspects of content and features of literary style, with a good range of appropriate quotation with well thought out discussion <p><i>The response is logically structured, with a well-developed, coherent line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> • good engagement with the question • expresses a range of sound points, with some development, drawn on a range of relevant aspects of content and features of literary style, with a range of appropriate quotation, with sound discussion <p><i>The response is well structured with a clear line of reasoning.</i></p>
2	3–4	<ul style="list-style-type: none"> • some engagement with the question • expresses some points drawn on a limited range of aspects of content and/or features of literary style, with some appropriate quotation and some discussion • <i>The response presents a line of reasoning which is mostly relevant but may lack structure.</i>
1	1–2	<ul style="list-style-type: none"> • little engagement with the question • expresses points which are of little relevance and are supported with little evidence from the set text • <i>The information is communicated in an unstructured way.</i>

0 = No response or no response worthy of credit.

Question	Indicative content	Marks	Guidance
5*	<p>Assess against criteria in the 8-mark AO3 grid (see above).</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • <i>plenaे ... plenaе</i>: repetition of <i>plenaе</i> to emphasise the stability of the marriage until Sassia's passion blazed up • <i>repente est exorta</i>: the suddenness of Sassia's passions is stark • <i>nefaria libido</i>: particularly strong pejorative vocabulary • <i>non solum ... verum etiam</i>: balanced phrases which increase in severity – disgrace ... crime • <i>mater</i>: repeated three times and contrasted with <i>hostili odio et crudelitate</i>: she hates him like an enemy. Cicero calls her his mother but highlights her horrendous treatment of her son and daughter • <i>scelere et immanitate</i>: Cicero stresses how wrong her passion is. 	AO3 8	

Guidance on applying the marking grids for the 5-mark set text translation

The mark scheme awards marks for the proportion of sense communicated. If a candidate has communicated the 'gist' of a sentence (e.g. they know who has done what to whom) they will score 5, 4 or 3 marks. If they have not understood the basic sense of the sentence, they will score a maximum of 2.

A completely correct translation with no omissions or errors will always score 5. The key judgment for a candidate who has demonstrated understanding of the overall meaning of the sentence is whether they should score 5, 4 or 3. This will depend on the gravity of their errors/omissions and may depend on the number of words in the sentence to be translated or the difficulty of the Latin and is usually decided at standardisation after a judgment has been formed about the performance of candidates. The final decisions on what constitute 'inconsequential' and 'more serious errors' will be made and communicated to assessors via the standardisation process (after full consideration of candidates' responses) and these decisions will be captured in the final mark scheme for examiners and centres.

A word containing more than one error should be treated as a maximum of one serious error. Repeated and consequential vocabulary errors should not be penalised.

5	Perfectly accurate with no errors or omissions, or one inconsequential error.
4	Essentially correct but two inconsequential errors or one more serious error.
3	Overall meaning clear, but more serious errors or omissions.
2	Part correct but with overall sense lacking/unclear.
1	No continuous sense; isolated knowledge of vocabulary only.

0 = No response or no response worthy of credit.

Question	Answer	Marks	Guidance
6	<p>Assess against criteria in the 5-mark AO2 grid (see above).</p> <p>Suggested translation:</p> <p><i>She did not want her reputation to be harmed any longer by uncertain suspicions; she orders that marital bed, which two years before she had made up for her daughter on her marriage, to be decorated and made for herself in the same house, having driven and forced out her daughter.</i></p>	AO2 5	<p>The following examples are intended to exemplify what might constitute an inconsequential and more serious error.</p> <p>Inconsequential error: <i>diutius</i> = for a long time (degree) <i>suspicionibus</i> = suspicion (number) <i>straverat</i> = made up (tense) omission of <i>illum, suam, suae, eadem</i></p> <p>More serious error: <i>biennio ante</i> = the year before <i>filia</i> taken as nominative (case) <i>ornari</i> and/or <i>sterni</i> taken as main verb(s) omission of <i>nubenti, ornari</i></p>

Question	Answer	Marks	Guidance
7a i	incredible/unbelievable/unheard of (1)	AO3 1	
7a ii	Accept any one point. Cicero says that the crime has only ever been committed by this one woman (1). The crime is unheard of in all life (1). He calls her audacity extraordinary (1).	AO3 1	
7b	All these things relate to the wedding of her daughter (1) which should be sacrosanct / she should not marry her son-in-law (1).	AO3 2	
7c	Melinus (1)	AO2 1	
7d	Lust (1), audacity (1), passion (1).	AO2 3	

Guidance on applying the marking grids for the 10-mark extended response

Two Assessment Objectives are being assessed in this question – **AO2** (Demonstrate knowledge and understanding of literature) and **AO3** (Analyse, evaluate and respond to literature). The two Assessment Objectives are **equally weighted**. Examiners must use a **best fit** approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners must carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO2 = 6 and AO3 = 2.

Responses are credited for **AO2** for the detail and accuracy of the knowledge of the set text they deploy and for their understanding of the set text(s).

Responses are credited for **AO3** for how well the response addresses the question, for candidates selecting relevant examples from the set texts they have studied and drawing and expressing conclusions based on the selected examples in relation to the question posed. Candidates will be assessed on the quality of the conclusions and points they argue and the range and quality of the examples they have selected.

For example, in relation to the question '*How successfully do Tacitus and Cicero turn the reader against Agrippina and Sappho?*', details of Agrippina's pretence of grief and an understanding that this was in reality an effort to prevent help being brought to Claudius would be evidence of **AO2** whilst concluding that this clearly demonstrates Agrippina's scheming nature and thus helps turn the reader against her would be evidence of **AO3**.

10-mark grid for the extended response question		AO2 = 5 marks = Demonstrate knowledge and understanding of literature AO3 = 5 marks = Analyse, evaluate and respond to literature
Level	Marks	Characteristics of performance
5	9–10	<ul style="list-style-type: none"> • detailed knowledge and excellent understanding of the set text (AO2) • well-argued response to the question which is supported by a range of well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> • good knowledge and sound understanding of the set text (AO2) • a good response to the question which is supported by some well-selected examples from the set text (AO3) <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> • some knowledge and understanding of the set text (AO2) • a reasonable response to the question which is supported by some examples from the set text (AO3) <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> • limited knowledge and understanding of the set text (AO2) • a limited response to the question which is occasionally supported by reference to the set text (AO3) <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> • very limited knowledge and understanding of the set text (AO2) • a very limited response to the question with very limited reference to the set text (AO3) <p><i>The information is communicated in an unstructured way.</i></p>

0 = No response or no response worthy of credit.

Question	Indicative content	Marks	Guidance
8*	<p>How successfully do Tacitus and Cicero turn the reader against Agrippina and Sassia?</p> <p>Assess against criteria in the 10-mark grid (see above).</p> <p><i>Arguments may include (AO3):</i></p> <p>Candidates may argue that the authors are highly successful in turning the reader against Agrippina and Sassia due to the lurid details of their immorality and crimes. They may argue that the fact that these two are women makes them especially “easy targets” for such attacks and this increases their efficacy.</p> <p>Candidates may, however, argue that the attempts are not successful. This might be because the details are so lurid as to be unbelievable, or that in fact the reader feels sorry for these women for being the victims of such slurs. They may argue that the ruthlessness of both is in fact no more than might be expected from a male counterpart.</p> <p><i>Possible supporting evidence from the prescribed text (AO2):</i></p> <p>Tacitus (<i>Poisoning of Claudius</i>)</p> <ul style="list-style-type: none"> the growing fears of Narcissus and his devotion towards Claudius push the reader against Agrippina the idea of the <i>noverca</i>, the stepmother, adds to the drama of the story; her character is involved in every part of the story; she is portrayed as a monster Agrippina’s affair with Pallas, and Narcissus’s belief that she held her honour, modesty and body cheaper than the throne Agrippina’s grasping of opportunity and cold planning of murder shocks the reader. The detailed description of her choice of poison reveals the care she took to commit the murder; Tacitus emphasises the speed of Agrippina’s actions as she grasps her opportunity to poison Claudius; Tacitus explores her motivations behind the murder 	<p>10 made up of AO2 = 5 & AO3 = 5</p>	<p>An AO2 heavy response may focus on details from the set texts but not draw many valid conclusions. This will limit the level at which this work can be rewarded at, as detailed in the ‘Guidance on applying the marking grids’ section above.</p>

	<ul style="list-style-type: none">the fact that she is taking these actions for her son and not directly for herself might be seen as her only positive characteristicher pretence of grief, which was in reality an effort to prevent help being brought to Claudius, clearly demonstrates her scheming nature. <p>Cicero (<i>Passion behind a trumped up charge of poison</i>)</p> <ul style="list-style-type: none">the description of a seemingly happy and strong marriage suddenly being destroyed by SassiaCicero states that Sassia is associated with both disgrace and crimeCicero highlights the evil nature of Sassia by emphasising the fact that she is a mother but her behaviour is anything but motherlyCicero states that Sassia's love is unholy. Even the gods must be against herat first she contained her desires, but the fact that it cannot be held back adds speed to the narrative and drives the reader against SassiaCicero's use of imagery (<i>blaze and inflamed</i>) adds to the description of her passion and negative characteristicsthe description of the mother openly exulting with joy increases feelings against herCicero emphasises the innocence of Melinus and the evilness of Sassia. His use of pejorative vocabulary, such as <i>prostitution</i> draws the listener against SassiaCicero emphasises that no other woman had acted in this way before and that her behaviour is unheard ofthe rapid downfall of Melinus is described, hastened by his youth and innocence, which creates negative feelings towards Sassia. He took very badly this disgrace of his family and his namethe vivid symbolism of the marriage bed which she had decked for her daughter, now being prepared for herself adds to the reader's feelings of disgust.		
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APPENDIX 1: Assessment Objective Grid

Question	Distribution of marks for each Assessment Objective		
	AO1	AO2	AO3
1 a	–	1	–
1 b	–	1	–
1 c	–	2	–
1 d	–	2	–
2	–	–	4
3 a	–	2	–
3 b	–	1	–
3 c	–	2	–
4	–	–	4
5	–	–	8
6	–	5	–
7 a i & ii	–	–	2
7 b	–	–	2
7 c	–	1	–
7 d	–	3	–
8	–	5	5
Total	–	25	25

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